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## AMERICAN ART NEWS.

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## NEW YEAR PROSPECTS.

The art season, which halted, as always, over the holidays, reopened and with an unexpected rush, this week. Exhibitions begin to crowd on—the auction rooms were filled this, and will be filled still more next week, with the dispersal of the Hollins collections, and a long list of notable sales are announced to occupy the weeks from now on until March. There is one notable sale—that of a well known Sedelmeyer Rembrandt to a Boston collector—who desires to remain anonymous, and there are rumors of other important sales in the air.

Altogether there is a pleasant and timely stir in the art atmosphere. Let us hope it will continue, and if we cannot have a "boom" or great season that we will enjoy one of profit and pleasure—the more to be appreciated because un- hoped for by the pessimists.

## BARRED BY AN "EXPERT."

Baltimore, Jan. 5, 1915.

The results of Mr. Bernhard Berenson's inspection last season of the Mazzarenti collection of old Italian masters at the Walter's Gallery were seen when the private museum, founded by the late William T. Walters and now owned by his son, Henry Walters, opened for its annual four months' visiting season Jan. 2. Dr. Berenson had evidently been given carte blanche when he was proffered the task of passing upon the paintings in the North gallery, for the greater part of those making up the Massarenti collection, the purchase of which less than a decade ago for a price said to have been \$1,000,000 by Mr. Walters, attracted wide attention.

Sweeping indeed appears to have been the "expert's" dictum, for not only were 200 or so of the paintings removed from the places they have occupied since Mr. Walter's new museum opened, with only some 80 installed in their stead, but several decisions of considerable importance, or at least interest, were made concerning works formerly considered gems of the collection.

For instance, the "Portrait of Raphael at the age of 25," formerly cataloged as by the master himself, was declared by Dr. Berenson to be the work of either Bugiardini, the pupil of Ghirlandajo and of di Cosimo, or of Sogliani, Credi's pupil.

Similarly, the beautiful "Madonna of the Candelabra," a masterpiece whose beauty no amount of "expertizing" can lessen, is to be known henceforth as the work of Raphael "and pupils." It is a panel of modest dimensions and was at one time in the Borghese collection.

Likewise the portrait of Andrea del Sarto, Mr. Berenson decided, is not a self portrait, being attributed by him to other hands, as were the enormous canvases listed in the old catalog as Titian's "St. Christopher bearing the Infant Christ on his Shoulders," and the portrait of Francesco Maria della Revere, Duke of Urbino.

## In the North Gallery.

Examination of the North Gallery—it was the only place in the museum where any changes or additions were noted, excepting a few among the primitives in the stairway gallery—is at present rather difficult, as the new catalog has not yet been issued nor will it be for several weeks.

It will be impossible, therefore, to secure complete information concerning Dr. Berenson's decision on what few things of the original lot were left hanging, other than the paintings already specified.

The room presents a much better appearance than in past years, not only because there is a greater number of beautiful and important works, but because there is much less crowding.

There are now but 163 pictures hung in this apartment. A simple process in arithmetic makes it apparent that not many of the Massarenti pictures remain, for it is said that these recently hung were purchased in Europe during the last few years, and Mr. Walters himself was the author of a statement, made last Autumn, that some of his purchases were held on the other side on account of the war. This delay possibly accounts for the evidence of hurried arrangement offered by the postponed appearance of a new catalog.

## The Retained Pictures.

Here is a partial list of the paintings seen for the first time in what will doubtless be their permanent home in the future—for, so far as this, or apparently any other deponent knoweth, Mr. Walters never sells a picture once it is in his possession. But to the list:

"Virgin and Child with St. John, St. Catherine and Apostles," by Luca Longhi; "Virgin Enthroned with Angels and Saints," by Giovanni di Paolo; "Virgin in Pink Robe with the Child," by Bernardo Daddi (1317-1355), Giotto's follower and pupil; "St. James Receiving the Stigmata," "St. Jerome" and "St. Jerome Beating His Breast," by Marco Zoppo. Full-length portrait of a "Lady with a Little Girl," by Zelotti; three panels with mythological subjects from the studio of Vivarini, and "Virgin and Child on Gold Ground" (original frame), by the same artist; a "Virgin and Child in a Gothic Renaissance Interior," by an artist of the school of Verocchio, (bought of Drey last February); "Dogaressa as Cleopatra," Venetian, late sixteenth century; "Finding of Moses," of the same school and period; a fragment of a crucifixion showing the Virgin, Tuscan of the thirteenth century; "Portrait of Zaccaria Vendramin," by Tintoretto; "Bust of Saviour," by Speranza, follower of Montagna, Venetian early sixteenth century; "Holy Family," by Sogliani; "Virgin and Child and Infant John," by Lo Spagna; "Holy Family with St. Elizabeth and the Infant John," by Sodoma; "Angel Gabriel," by Signorelli; "Virgin and Child," in a Gothic frame, by Schiavone; "Virgin and Child," by Rosselli; "Virgin and Child between St. Peter and the Archangel Michael," by Rondinelli (triptych); "Nativity," by Pinturicchio; "Virgin and Child against Rose Hedge," by Fiorentino; "Cupid on the Shore," by Guido Reni;

four panels, "Raising of Lazarus," "Christ on the Cross," "Descent from the Cross" and "Entombment," by di Paolo; "Virgin and Child," by Fungai, di Paolo's pupil (Sienese School).

Large altar piece, "Madonna enthroned with the Baptist, St. Jerome, St. Catherine and St. Michael," by Cottellini; "Virgin and Child," by Cima da Conegliani; "Nativity," by the Master of Costello; "Virgin Appearing in Sky between St. Nicholas and a Bishop," by Raffaellino di Carli; "Reception in the Palazzo Vecchio," by Canaletto; "St. Jerome in His Study," by da Fabriano; "Holy Family with the Infant John," by Ghirlandajo.

Space forbids the mention of any more of the additions and there has not been sufficient opportunity as yet to study them in detail. All of the paintings are in splendid condition and many are of surpassing loveliness. It is said that every picture has been passed upon by Mr. Berenson.

The "expert" spent considerable time last season in the Gallery and the fact that radical changes were pending was duly noted in the ART NEWS.

The nineteenth annual exhibition of the Baltimore Watercolor Club opened under promising circumstances at the Peabody Gallery last evening. It is a good and fairly representative show, though there were fewer "invited" things this year than usual. The jury included Henry Snell, Cullen Yates and Margaret Patterson. Notice of the display will be given later.

W. W. B.

## AMONG THE DEALERS.

The Braus branch store at 717 Fifth Ave. is to close on Feb. 1, leaving only the main place of business at 34 St. and 5 Ave. unless a suitable place in a side street can be found.

Mr. D. K. Kelekian, of the Kelekian Galleries, 709 Fifth Ave., was at the latest accounts, in Rome.

Goupil & Co., of Paris, and 58 W. 45 St., have on account of the war discontinued the publication of "Les Arts," "Le Theatre," "Les Modes," "L'Hygiene" and "Gallery of Fashion."

M. Stefan Bourgeois of the Bourgeois Galleries, No. 668 Fifth Ave., who arrived last month on the New Amsterdam from Rotterdam, travelled in Germany during August last, and was for a time in Cologne.

The report that he had been interned in Cologne was an error. M. Bourgeois brought with him from Europe a number of important and interesting pictures and art objects, some of which are now shown at his handsome Galleries—notably a delicious and characteristic half size three-quarter length pastel of a woman at her toilette, by Toulouse-Lautrec—most dainty and refined; a French primitive, early XVI century, quaint in design and composition, and remarkably conserved; an equally fine Italian Ferrarese primitive, and perhaps the finest half length man's portrait by Rembrandt's pupil, Govert Flinck ever imported—precisely near Rembrandt's own work in quality, color and expression—and a dignified and convincing canvas. Later in the season M. Bourgeois will hold some important exhibitions in his galleries.

It is stated by M. Knoedler and Co. that the report, in general circulation last week, to the effect that they had sold an example of Bellini to Mr. Henry C. Frick, is erroneous.

Mr. John Levy, formerly at 5th Ave. and 14 St., and well known throughout the country, as he has been accustomed to travel with pictures for some years, has opened a gallery in E. 46 St., and has associated with him Mr. Albert Schneider, formerly of the Ralston Galleries.

Mr. Porter E. Sargent has sent the AMERICAN ART NEWS a handsome illustrated catalog of the Ancient Chinese and Japanese Nishiki and Kinran Brocades, to be exhibited under the auspices of the Copley Society in Boston, at Copley Hall, from Jan. 13 to 18, with a collection of Japanese color prints by Mr. S. Nomura, whom he has assisted in the putting into English of the text.

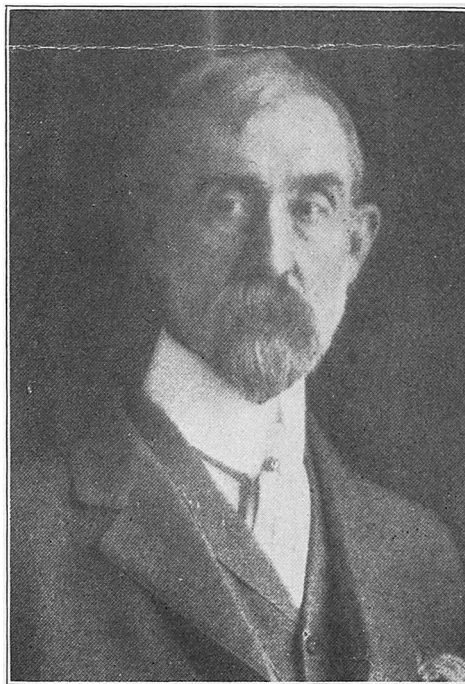
## Representative Americans.

At the Daniel Gallery, 2 W. 47 St., is shown through Jan. 19, "A Representative Exhibition of American Art of Today." It is an interesting little show, including works of such diverse styles as J. Alden Weir's "Laurel," A. P. Ryder's "Landscape," Rockwell Kent's "Portrait of a Child," and Man Ray's "Madonna." The last-named seems strangely to think that half a dozen straight lines will do for features and Mr. Kent imitates the Italian primitives with very primitive effect. Others represented are Davies, the delightful "Recall of Spring," Glackens, Halpert, Hartley, Hassam, Henri, Kuehne, Lawson, Luks, Maningault, Marin, K. H. Miller, Meyers, Needham, Prendergast, Schumacher, Walkowitz and Zorach.

## OBITUARY.

Roswell Morse Shurtleff.

Roswell Morse Shurtleff, designer, animal and landscape painter and Civil War veteran, died suddenly of heart disease on Wednesday night at the ripe age of 76. He was born in Rindge, N. H., was graduated at Dartmouth, studied in the National Academy Design Schools and was a designer and illustrator until 1861 when he enlisted in the 39th N. Y. Volunteers, for the war. He was wounded early and spent eight months in Southern prisons and hospitals. He married in 1867 Miss Clara E. Halliday of Hartford, Conn., who survives him. After the war he was an illustrator on magazines and daily journals until 1870 when he began to paint. He was made an Academician in 1890.



ROSSELL MORSE SHURTLEFF, N.A.

Mr. Shurtleff was one of the last survivors of the earlier school of American landscape painting and one of its strongest exponents. While he first painted animals he made his reputation by and through his truthful and poetic rendering of the American forest and woodland. He had especial skill and success in depicting the soft play of filtered sunlight on the tender greens of spring in the forest and for many years no collection of American pictures has been considered complete without an example of Shurtleff.

Not only through his art was Mr. Shurtleff well and widely known. He had a kindly and attractive personality and was always prominent in the councils of the National Academy. While conservative in his views he was always interested in the work of younger men and gave them kindly aid and advice. He will be mourned by a host of friends whose sympathies go out to his widow. The ART NEWS has itself lost a longtime and warm friend in Mr. Shurtleff's passing.

## Anton von Werner.

Anton von Werner, the German historical painter, died in Berlin, Jan. 4. He was born at Frankfort-am-Oder in 1843 and studied at the Berlin Academy, where he afterwards became a professor. He took part in the Franco-Prussian war and painted the "Proclamation of the German Empire" at Versailles and the meeting of Bismarck and Napoleon III.

## François Tattegrain.

The French painter, François Tattegrain, died as the result of a chill contracted at Arras, his birthplace, where he was making sketches of the ruins of the City Hall for a large picture. He was a pupil of Lefebvre and won his first reputation at the Salon with watercolors. Among his works are "The Fisherman's Return," "Unloading Herring" and "Louis XVI at the Dunes." M. Tattegrain painted many portraits and received the Legion of Honor in 1889.

## William Strutt.

William Strutt, the painter, whose picture of "Peace" hangs in the Peace Palace at the Hague, died in London on Jan. 4. He was born at Feignmouth and was a grandson of Joseph Sturt the antiquary and engraver. He studied in Paris and received a gold medal at the Adelaide Exposition. Among the pictures of Mr. Strutt are "Taming of the Shrew," "Canterbury Pilgrimage," "Peace," "Black Thursday," "Love Laughs at Locks and Keys" and "The Son of Man Hath not Where to Lay His Head."